THE REMICK COLLECTION OF

POPULAR SONGS WITH UKULELE ACCOMPANIMENT

(SIMPLIFIED FORM)

No. 6

WITH DIRECTIONS FOR PLAYING AND A SYSTEM OF FINDING CHORDS WITHOUT READING MUSIC

Also suitable for

BANJO, GUITAR and MANDOLIN

Arranged by E. T. Ronneder

Edited by George Botsford

Price 50 cents net

MADE IN U.S.A.

JEROME H. REMICK & CO.
NEW YORK DETROIT

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THE CAPITAL LETTERS IN PARENTHISES, UNDERNEATH THE CHORDS OF THE UKULELE ACCOMPANIMENT, ARE INDICATED FOR THE USE OF BANJOISTS, MANDOLA, AND GUITAR PLAYERS THE DIAGRAMS ABOVE THE MELODY PART ARE ADDED FOR THE BENEFIT OF THE UKULELE PLAYERS WHO DO NOT READ NOTES

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CONTENTS:

Directions for Playing the Ukulele — Page
by Zahr Myron Bickford 3

By the Light of the Stars
Little, Sizemore & Shay 12

Don't Bring Lulu
Rose, Brown & Henderson 27

Ev'ryone Home is Asking for You
Kahn & Donaldson 16

Got No Time
Kahn & Whiting 6

If I Had A Girl Like You
Rose, Dixon & Henderson 18

Let's Wander Away
Burtnett, Owens & Ash 30

Oh Say Can I See You Tonight
Creamer, Schuster & Flatow 14

Sometime
Kahn & Fiorito 21

Swanee Butterfly
Rose & Donaldson 9

Sweet Georgia Brown
Bernie, Pinkard & Casey 24

The above compositions are published separately as songs with piano accompaniment: also for Band and Orchestra.

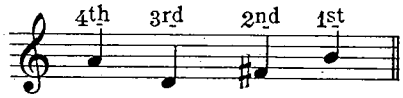
Directions for Playing the Ukulele

By Zarh Myron Bickford

TUNING THE UKULELE

(Pronounced oo - koo - lay - lay)

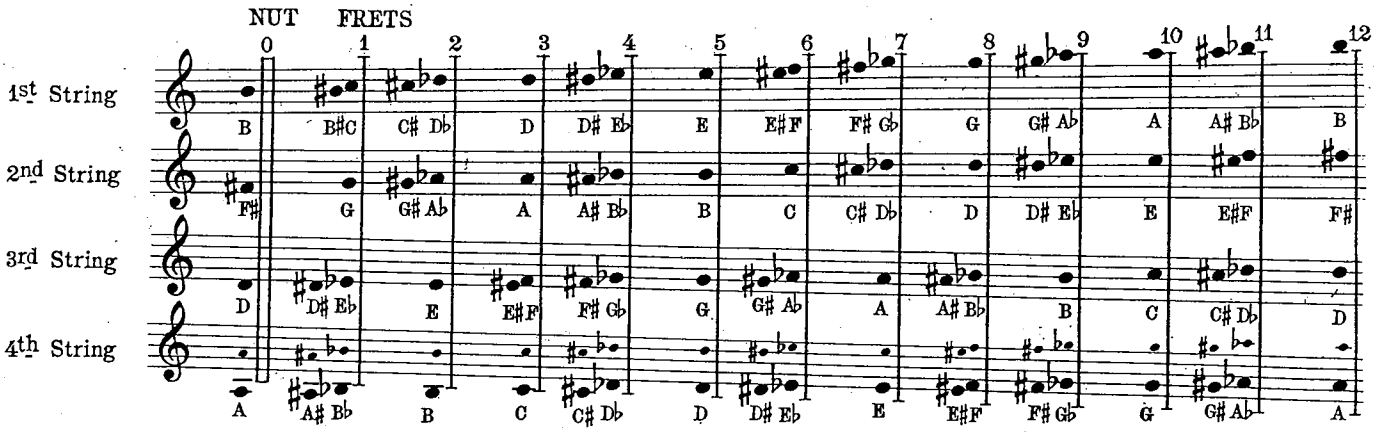
The strings, from the first to the fourth (right to left), are named B, F sharp, D and A, and are tuned to the corresponding letters on the piano, as illustrated below. This system of naming the strings is known as the "D tuning", and is advised in preference to the other tuning, which makes the lowest string C and the others correspondingly lower. The D tuning has been adopted by the best writers and teachers as being preferable.



To avoid confusion in the location of notes and the reading of chords, all notes which are to be made on the fourth string (A) will be written an octave lower than they actually sound, thus always appearing as the lowest notes of the chords (when four notes are used).

The following diagram shows all the notes and their location on the staff and the fingerboard, as far as the twelfth fret on each string.

THE UKULELE FINGERBOARD CHART



Where two different notes are shown at one fret it indicates that they sound the same. The small notes represented on the fourth string show the actual pitch, while the lower octave shows the way they will appear on the staff. In making the notes, the fingers are placed just back of the frets, touching them, but not reaching over.

HOLDING THE INSTRUMENT

(The position of the instrument, hands, etc., is shown in the cut on the first page).

The right forearm presses lightly against the body of the instrument, so that it can be held in place either in the sitting or standing position.

The neck must rest very lightly against the ball of the left thumb and just above the third joint of the first finger, the tip of the thumb never appearing above the edge of the fingerboard, and in many cases being placed almost in the center of the back of the neck. The tips of the fingers must be used in holding down the strings, the joints being well rounded and the nails kept rather short, to avoid touching the strings.

Since the object of this preliminary matter is merely to explain the ground actually covered in the songs which follow, much rudimentary matter is necessarily omitted and it is taken for granted that those who procure the Folio, either for study or for pleasure, already have, or can easily obtain the necessary rudiments covering time values of notes, signatures of keys, the use of sharps, flats, naturals and the various signs and terms used in musical notation.

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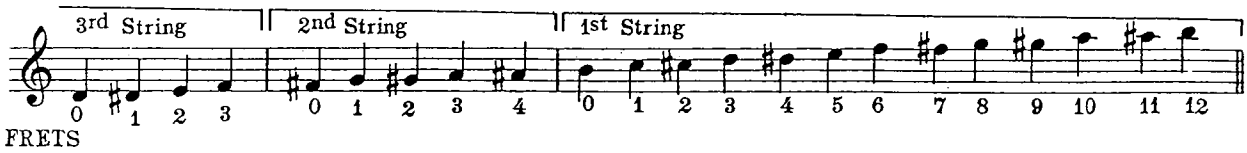
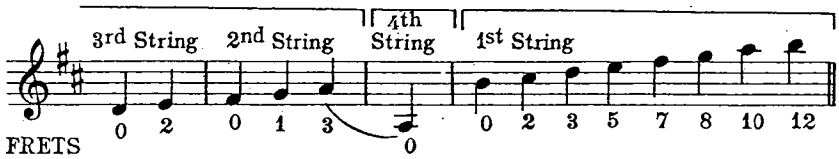
The Chromatic Scale



The Scale of D



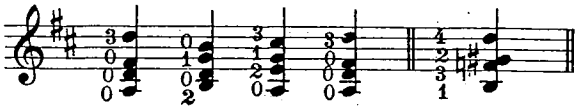
The chromatic scale progresses by half steps or semi-tones and the above example shows the method of crossing to the next higher string when it has been reached, rather than continuing on either the D or the F sharp string.

In the D scale the sharps placed on F and C at the beginning indicate that these two sharps are required in this scale or key, consequently these letters must always be sharped, no matter in what octave they appear. These scales are invaluable in learning the fingerboard and the location of the notes and it is suggested that the general rule of using the first finger for the first fret, second finger for the second fret, etc., be followed. In playing the higher notes, it is of course necessary to change the position of the hand. A general rule for picking single notes is to use the thumb for the third and fourth strings, the first finger for the second string and the second finger for the first string, although this rule is frequently varied in actual playing.

FINGERING

Owing to the peculiar tuning of the ukulele and the fact that the notes to be made on the fourth string are written an octave lower than they actually sound, in a chord of four notes (the usual form), the highest note will always be found on the first string (B), the next lower note on the second string, the third from the top on the third string and the lowest note on the fourth string. In marking the chords and notes throughout the book, the figures always refer to the left hand fingers and not to the frets, unless they may happen to correspond. As an illustration of this, the last chord shown below, known as a diminished seventh chord, is made by placing the fourth finger on the high D, the second finger on the G sharp, the third finger on F (natural) and the first finger on the B. (This is also the chord which is being taken in the line cut shown at the beginning).

It will be seen that it is necessary to actually know the notes and their location in order to find all the chords used in this Folio, some of which are unusual and unfamiliar.



THE STROKES

Although there are several different strokes used for certain effects in playing the ukulele, these accompaniments have been confined to the common stroke, made with the first finger only and to the downward roll or slide.

The right hand is held in a very loose and relaxed condition, as shown in the cut, the first finger being slightly straightened out from the others.

In making the down stroke (away from the body), the nail of the finger brushes the strings lightly, while in the up stroke the fleshy part only is used.

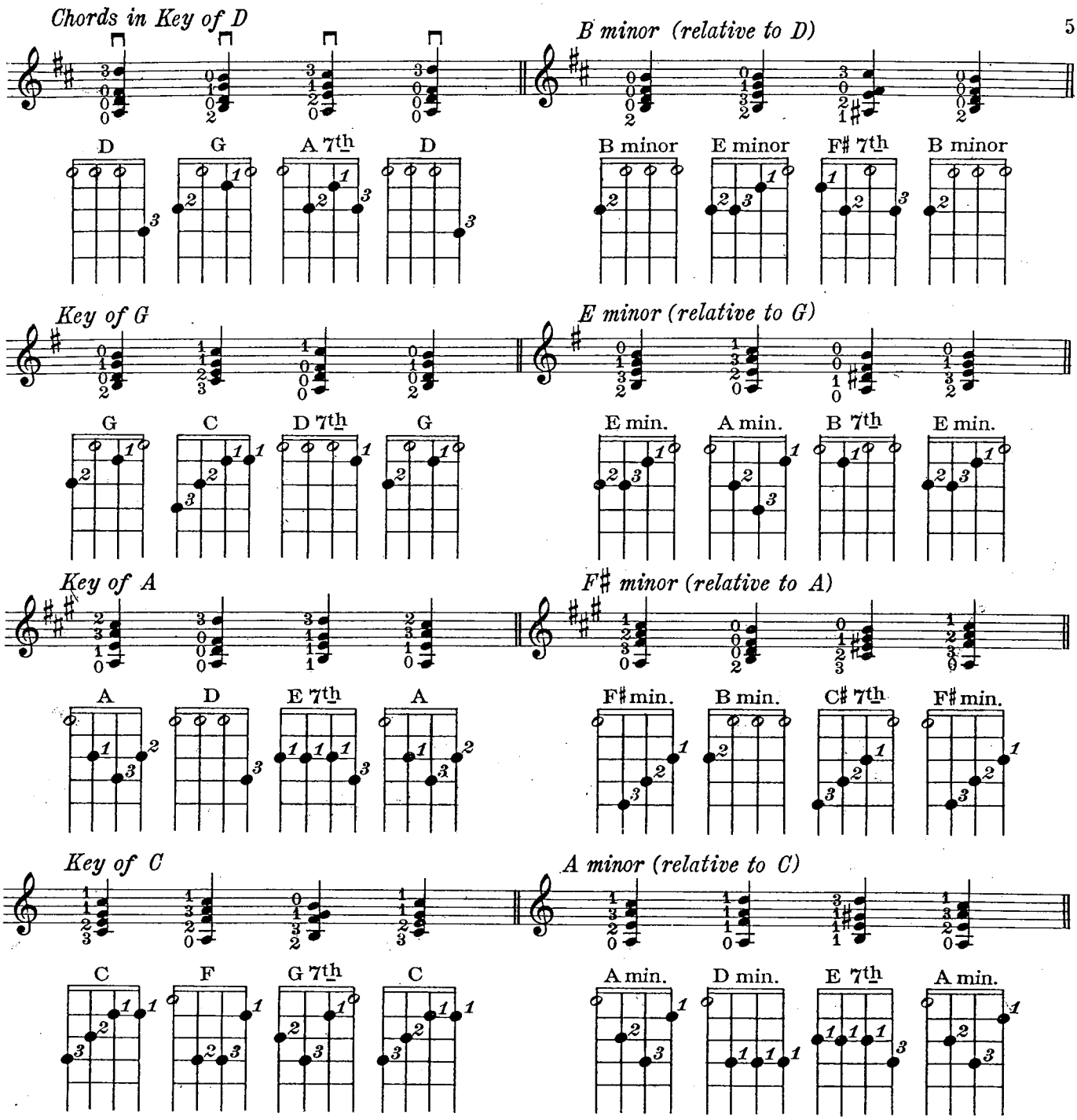
It is most essential that the arm, wrist and fingers be held perfectly relaxed in order to produce the best results. The down strokes are indicated by the sign ⊓ and up strokes by Λ. The roll is made by using the nails of all four fingers, making a slight turn of the wrist and straightening the fingers slightly. The thumb can also follow the fingers across the strings if desirable.

The roll will be indicated by the sign }. Throughout the Folio the strokes have been marked at the beginning of each piece and wherever any changes occur.

THE PRINCIPAL CHORDS IN COMMON KEYS

In using the diagrams or "pictures" to illustrate these chords, the fact must not be lost sight of that the only system of reading that is recommended is the note system, the diagrams being used merely to assist the eye and because a certain percentage of players are familiar with this system. The names of the chords are given underneath, but it should be noted that there are many chords used in the accompaniments which are not shown below, owing to the fact that one of the notes (usually the highest) belongs to the melody and is not a part of the chord in its usual position. These exceptions must always be worked out according to the rule given previously and the exact fingering followed.

The key of D is given first, since this is the natural key of the instrument and its chords lay most naturally under the fingers. The keys following are given in the order of their "naturalness" or congeniality to the instrument.



Although occasional chords belonging to other keys will be used, it is not deemed necessary to illustrate further keys or scales in this work.

RIGHT HAND FINGERING

It is frequently necessary or advisable to play either single notes, or two or three together, instead of the full chord of four notes, and for this purpose it is necessary to pick the strings with the fingers instead of making the stroke. Two dots indicate the second finger, one dot the first finger and "+" the thumb. When the strings are picked in this manner, the little finger should rest lightly on the body of the instrument, near the sound hole, the thumb extending forward toward the fingerboard.

In this latest Collection of Popular Songs we have made it possible for those who do not read notes to play the musical accompaniment on the Ukulele. In order to get the full musical effect, exactly the same as played by music readers, we have made use of the charts or diagrams shown in the sketches above. These diagrams have been placed ABOVE the lines of the songs and correspond exactly with the chords written in the lower lines of the same songs. The above enumerated examples of playing from diagrams will clearly illustrate their appropriate use in the present Collection.

To give a greater scope and fill a long felt want on the part of players of other strumming instruments, such as the Mandola, Banjo, Guitar, etc., we have placed beneath the Ukulele Chords figured letters which indicate the chords to be taken on their respective instruments.

GOT NO TIME

SONG

(Tune Uke a semitone higher
if played with Piano)

By GUS KAHN and
RICHARD A. WHITING
Arr. by E. T. Romeder

Moderato

VOICE, VIOLIN OR MAND.

UKULELE ACC.

mp *p*

(D) (G♯-7) (A7) (D) (Bm7) (F♯m)

I could find a lot of things I
May-be I would like to be — A

could com-plain a-bout If I took the time to find out what they are —
lil-y or a rose But I might have been an oys-ter or a clam —

(Bm) (D) (Bm) (F♯-7) (A7) (F♯-7) (A7) (B♭7) (A7) (D) (Bm) (D) (Bm)

— But an-y-time that I have time to think I'm just all tir-ed
— Now I could wish that I had curl-y locks or some new kind of

(D) (Bm) (D) (A7) (D) (Bm7) (F♯m) (Bm) (D)

out And it seems I ain't made one com-plaint that I re-call so far
nose But it might not be so good for me so I'll stay as I am

(Bm) (F♯m) (Dm) (A) (F♯m) (D) (E7) (A7) (Bm7) (A7) (D)

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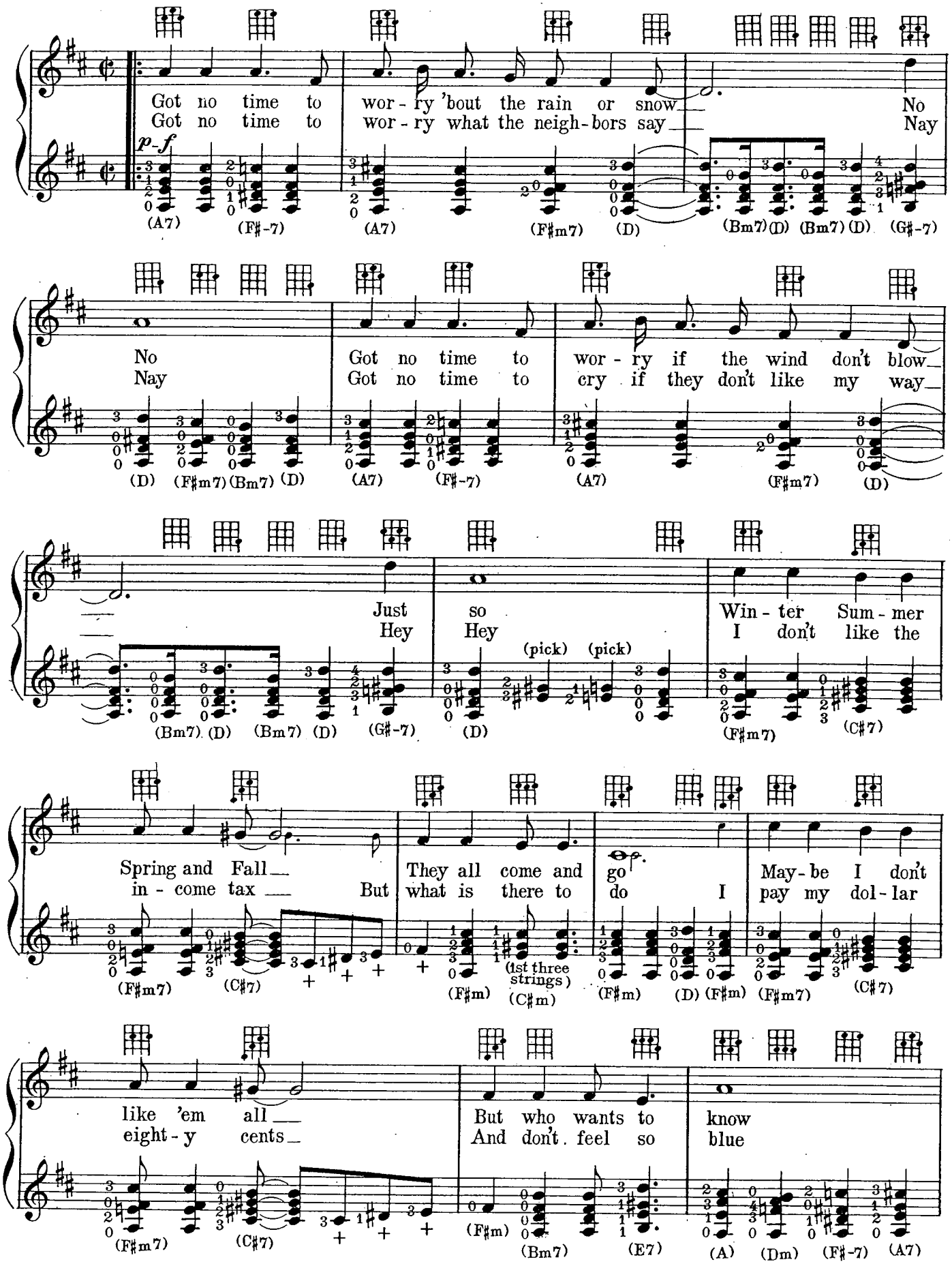
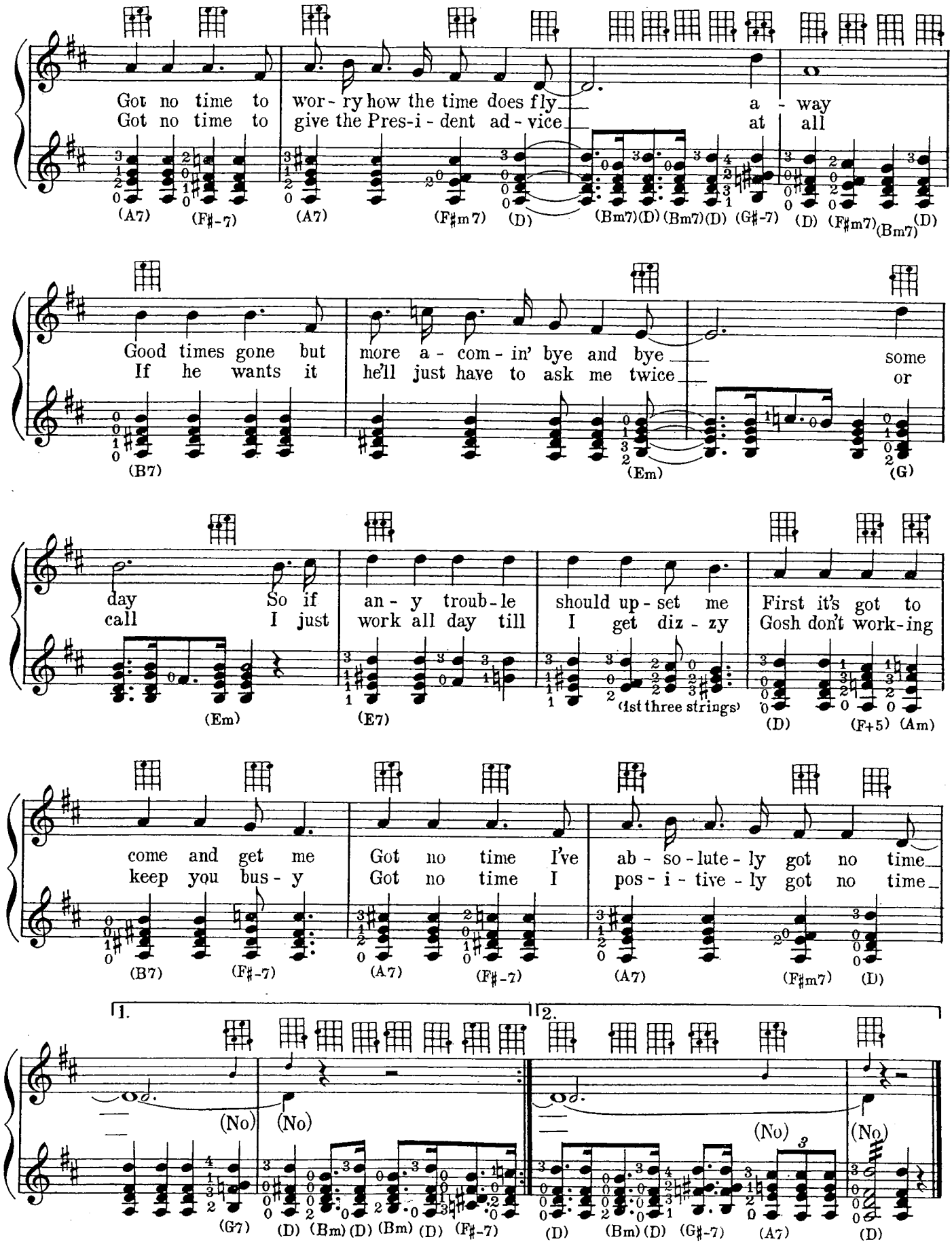
CHORUS


Got no time to wor - ry 'bout the rain or snow No
Got no time to wor - ry what the neigh - bors say Nay
p-f
(A7) (F♯-7) (A7) (F♯m7) (D) (Bm7) (D) (Bm7) (D) (G♯-7)
No Got no time to wor - ry if the wind don't blow
Nay Got no time to cry if they don't like my way
(D) (F♯m7) (Bm7) (D) (A7) (F♯-7) (A7) (F♯m7) (D)
Just so Win - ter Sum - mer
Hey Hey I don't like the
(pick) (pick)
(Bm7) (D) (Bm7) (D) (G♯-7) (D) (F♯m7) (C♯7)
Spring and Fall They all come and go May - be I don't
in - come tax But what is there to do I pay my dol - lar
(F♯m7) (C♯7) (F♯m) (1st three strings) (C♯m) (F♯m) (D) (F♯m) (F♯m7) (C♯7)
like 'em all But who wants to know
eight - y cents And don't feel so blue
(F♯m7) (C♯7) (F♯m) (Bm7) (E7) (A) (Dm) (F♯-7) (A7)


Got no time to wor - ry how the time does fly a - way
Got no time to give the Pres-i - dent ad - vice at all
(A7) (F♯-7) (A7) (F♯m7) (D) (Bm7) (D) (Bm7) (D) (G♯-7) (D) (F♯m7) (Bm7) (D)
Good times gone but more a - com - in' bye and bye some
If he wants it he'll just have to ask me twice or
(B7) (Em) (G)
day So if an - y trou b - le should up - set me First it's got to
call I just work all day till I get diz - zy Gosh don't work - ing
(Em) (E7) (1st three strings) (D) (F+5) (Am)
come and get me Got no time I've ab - so - lute - ly got no time
keep you bus - y Got no time I pos - i - tive - ly got no time
(B7) (F♯-7) (A7) (F♯-7) (A7) (F♯m7) (D)
1.
2.
(No) (No) (No) (No)
(G7) (D) (Bm) (D) (Bm) (D) (F♯-7) (D) (Bm) (D) (G♯-7) (A7) (D)

SWANEE BUTTERFLY

SONG

(Tune Uke one tone lower if played with Piano)

By BILLY ROSE and WALTER DONALDSON
Arr. by E. T. Romeder

Moderato

VOICE, VIOLIN OR MAND.

UKULELE ACC.

mf *p*

I met a moth— I'll nev-er for-get The night that I met This poor lit-tle moth— The face of a saint was un-der the paint I knew— She was from the South— The mo-ment she o-pen'd up her mouth— I whis-per'd "take my ad-vice— It is-n't too late it is-n't too late

Smile and for-get— Your lit-tle heart aches Your lit-tle mis-takes Oh smile and for-get— Your but-ter-fly years and but-ter-fly tears 'bout face— Make a brand new start— What good is face— on a bro-ken heart— Those "I don't care" kind of girls— They nev-er get by they nev-er get by

(G) (Bm) (Em) (D+5) (G) (Bm) (Em) (G) (G+5) (Em) (G) (E7) (G♯m) (C♯m) (E) (1st three strings) (E+5) (C♯m) (E7) (B7) (Bm7) (B7) (E)(C♯m7) (E)(C♯m7) (E) (C♯m7) (G7) (B7) (E) (C♯m7)(E)(C♯m7) (E) (D) (Am7) (D7) (G) (Bm) (Em) (G) (G+5) (Em) (G)

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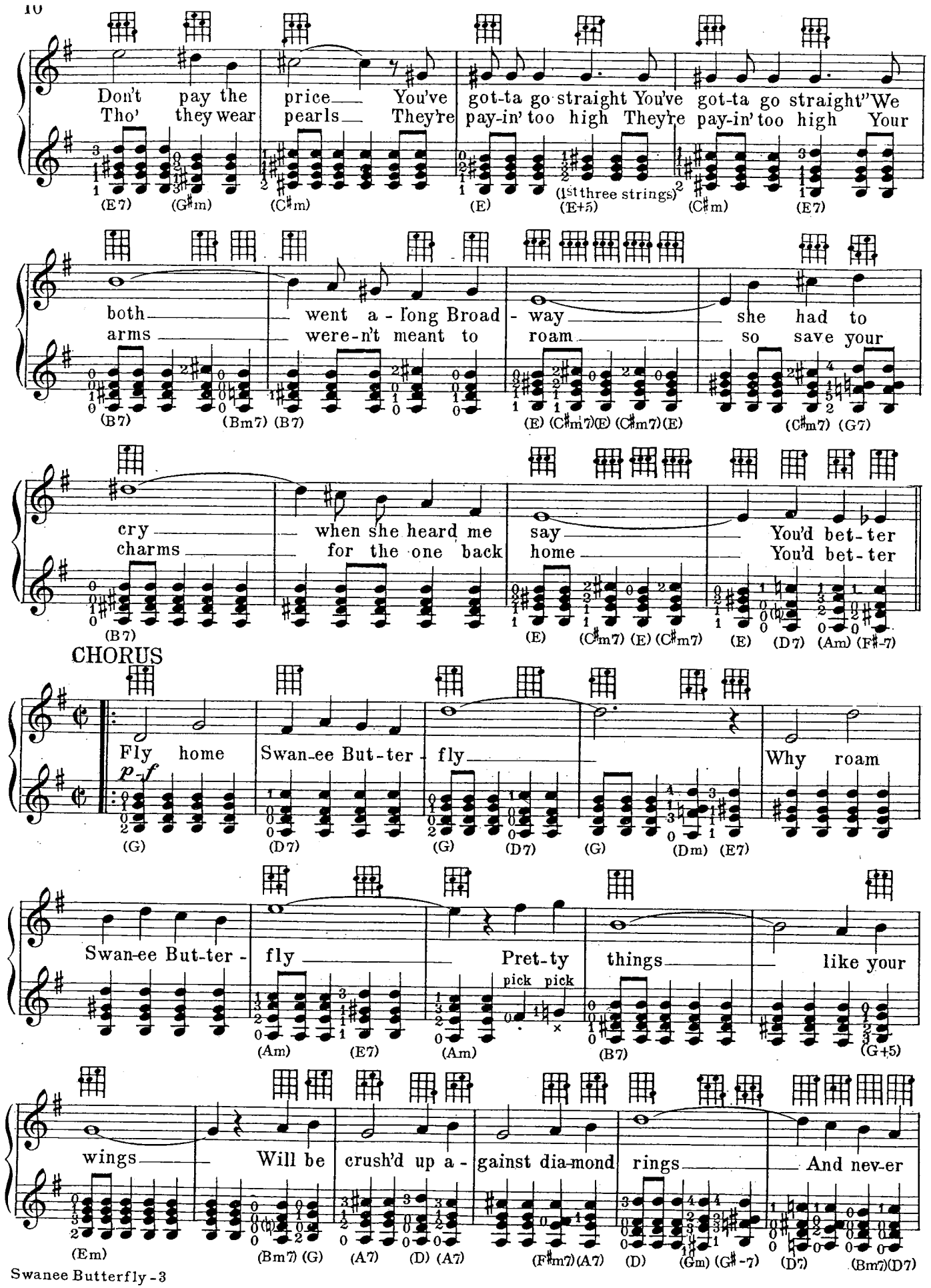
Don't pay the price You've got-ta go straight You've got-ta go straight "We
Tho' they wear pearls They're pay-in' too high They're pay-in' too high Your
(E7) (G#m) (C#m) (E) (1st three strings) (E+5) (C#m) (E7)
both went a-long Broad-way she had to
arms were-n't meant to roam so save your
(B7) (Bm7) (B7) (E) (C#m7) (E) (C#m7) (E) (C#m7) (G7)
cry when she heard me say You'd bet-ter
charms for the one back home You'd bet-ter
(B7) (E) (C#m7) (E) (C#m7) (E) (D7) (Am) (F#-7)
CHORUS
Fly home Swan-ee But-ter-fly Why roam
p-f
(G) (D7) (G) (D7) (G) (Dm) (E7)
Swan-ee But-ter-fly Pret-ty things like your
pick pick
(Am) (E7) (Am) (B7) (G+5)
wings Will be crush'd up a-gainst dia-mond rings And nev-er
(Em) (Bm7) (G) (A7) (D) (A7) (F#m7) (A7) (D) (Gm) (G#-7) (D7) (Bm7) (D7)

play with fire if you're wise Leave that

(G) (D7) (G) (D7) (G) (Dm) (E7)

to the fire - flies When you fly to the east You're

(Am) (E7) (Am) (D7) (G) (Bm) (Em)

gon-na go wrong you're gon-na go wrong Fly to the west You've

(G) (G+5) (Em) (G) (E7) (G♯m) (C♯m)

got-ta go wrong You've got-ta go wrong But fly down South and bye and

(E7) (A7) (D7) (G) (D7)

bye You'll be a hap-py Swan-ee But - ter -

(G) (D+5) (Dm) (E7) (A7) (Am7) (D7)

1. - fly

pick

(G) (C♯-7) (Am7) (D7) (Bm7) (D7)

2. - fly

(G) (E♭7) (G)

BY THE LIGHT OF THE STARS

SONG

By GEORGE A. LITTLE,
ARTHUR SIZEMORE
& LARRY SHAY
Arr. by E. T. Romeder

(Tune Uke a semitone higher if played with Piano.)

Moderato

VOICE, VIOLIN or MAND.

UKULELE ACC.

mf

(D) (G♯-7) (A7)

Sand - man Sand - man

p

(D) (G♯-7)

Sand - man Sand - man

(A7) (F♯-7) (B7)

I con - fess I hon - est - ly it

(Em7) (A7+5)

dream seems

(D) (Bm7) (D)

I con - fess I Ev - 'ry star that

(Em7) (A7+5)

scheme beams

(D) (Bm7) (D)

Sil - ly it may Fills my heart with

(Em) (F♯m7) (A7)

seem dreams

(D) (A+5)

I know Some sad

(D) (G♯-7)

you know some glad

(A7) (F♯-7) (B7)

dreams may not come some that can't come

(Em7) (A7+5)

true true

(F♯7) (B7)

Still you start me Won't you tell me

(E7)

dream-ing and I Sand-man what to

know do

(A) (Dm) (F♯-7) (A7)

CHORUS

p

By the

(F♯m) (A+5)

p-f

light

(Bm7) (F♯m 7)

of the

(Bm) (A+5)

stars

(D) (Bm7) (D)

You're with

(Bm) (A7) (F♯m)

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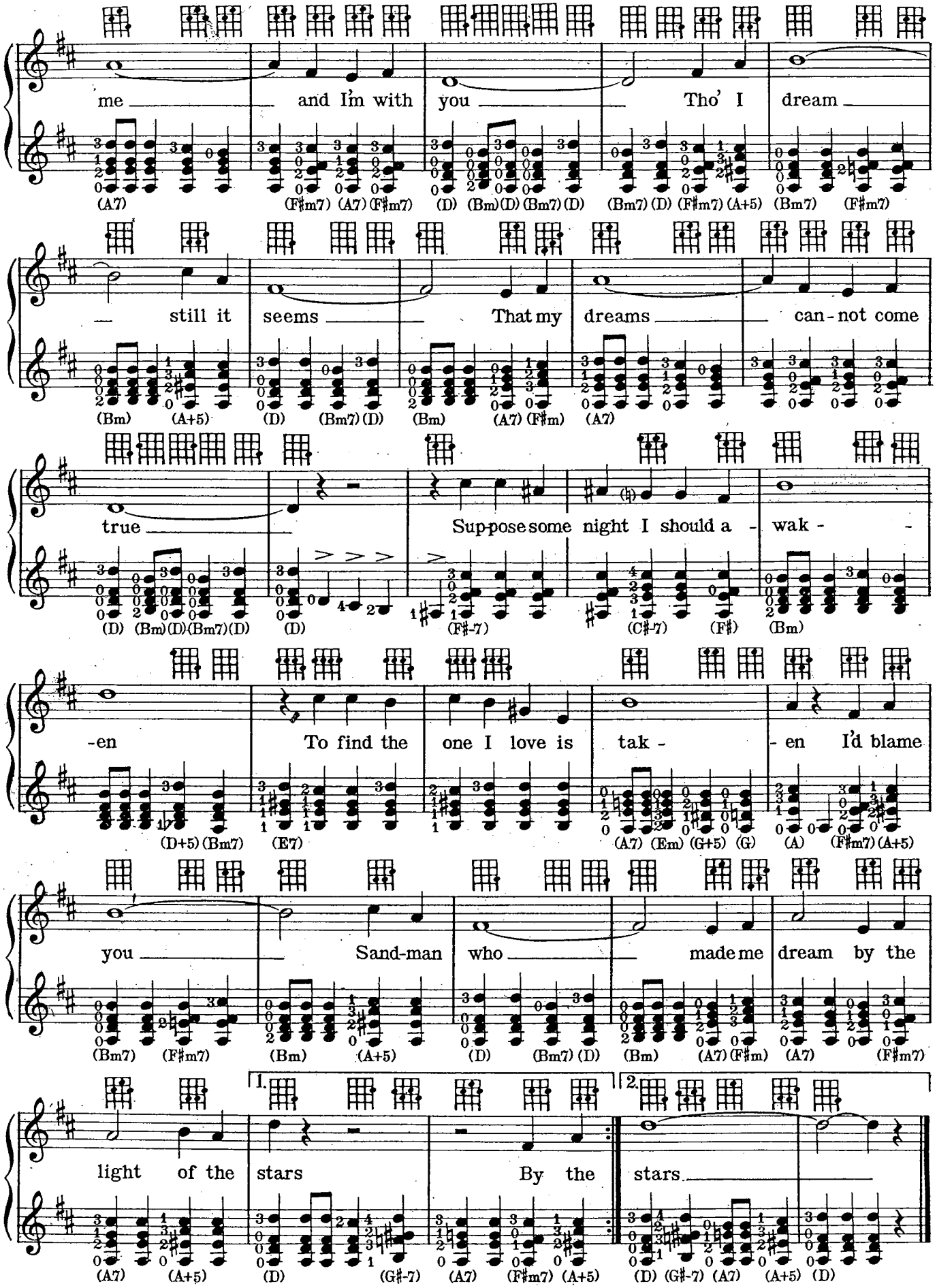
me and I'm with you Tho' I dream
(A7) (F♯m7) (A7) (F♯m7) (D) (Bm) (D) (Bm7) (D) (Bm7) (D) (F♯m7) (A+5) (Bm7) (F♯m7)
still it seems That my dreams can-not come
(Bm) (A+5) (D) (Bm7) (D) (Bm) (A7) (F♯m) (A7)
true Suppose some night I should a - wak - -
(D) (Bm) (D) (Bm7) (D) (D) (F♯-7) (C♯-7) (F♯) (Bm)
-en To find the one I love is tak - - en I'd blame
(D+5) (Bm7) (E7) (A7) (Em) (G+5) (G) (A) (F♯m7) (A+5)
you Sand-man who made me dream by the
(Bm7) (F♯m7) (Bm) (A+5) (D) (Bm7) (D) (Bm) (A7) (F♯m) (A7) (F♯m7)
1. 2.
light of the stars By the stars
(A7) (A+5) (D) (G♯-7) (A7) (F♯m7) (A+5) (D) (G♯-7) (A7) (A+5) (D)

OH SAY! CAN I SEE YOU TO-NIGHT

SONG

(Tune Uke one tone lower if played with Piano.)

By HENRY CREAMER
JOE SCHUSTER and
LEON FLATOW
Arr. by E. T. Romeder

Moderato

VOICE, VIOLIN OR MAND.

UKULELE ACC.

mf *p*

Lit-tle Min-nie Hood sev-en-teen and
Tommy was so shy ver-y ver-y

(D) (F#-7) (A7) (F#m7) (A7) (D) (A+5) (D) (E7)

good Loved her lit - tle boy friend Lit-tle Tom-my Wood To - day her
shy And he said "I'll see you may-be by and by" "Min" wait - ed

(A7) (Am7) (A7) (G) (A7) (A+5) (D) (Bm7) (D+5) (Bm7) (D) (A)

peo-ple went a - way So she called him on the tel - e-phone to say
quite a while in vain Then she called him up and begg'd him once a - gain

(E7) (A) (G#-7) (F#7) (Bm) (F#7) (Bm7) (F#m7) (Bm7) (Bm) (A7) (G) (A) (Dm) (F#-7) (A7)

CHORUS

Oh say! can I see you to - night There'll be no-bod-y home

p *p-f*

(A7) (D) (A7) (D) (E7) (A7) (F#-7) (A7)

— We'll be there all a - lone Oh say! can I

(E7) (A7) (F#-7) (A7) (B7) (Em) (B7)

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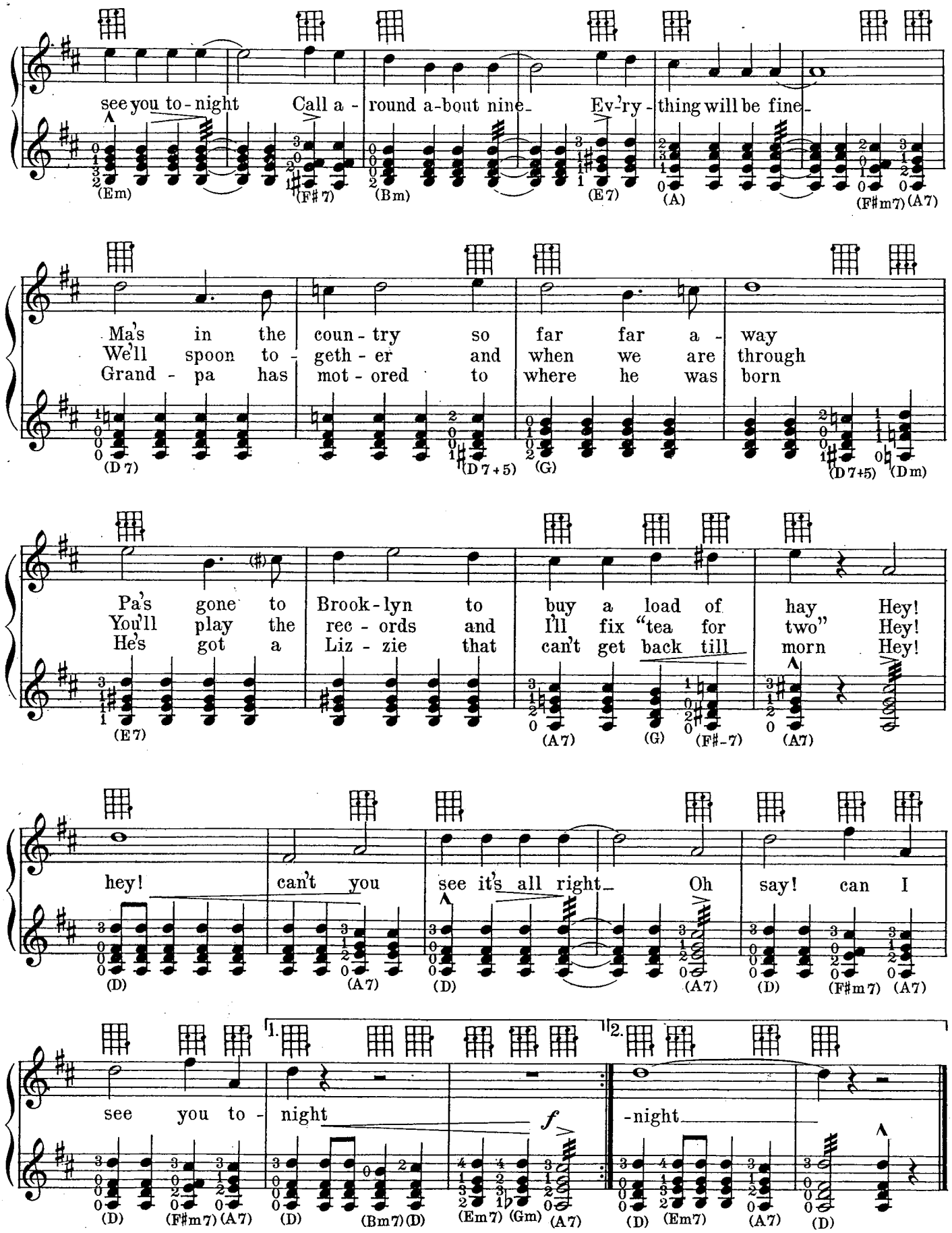
see you to-night Call a-round a-bout nine- Ev'-ry-thing will be fine-
(Em) (F#7) (Bm) (E7) (A) (F#m7) (A7)
Ma's in the coun-try so far far a-way
We'll spoon to-geth-er and when we are through
Grand-pa has mot-ored to where he was born
(D7) (D7+5) (G) (D7+5) (Dm)
Pa's gone to Brook-lyn to buy a load of hay Hey!
You'll play the rec-ords and I'll fix "tea for two" Hey!
He's got a Liz-zie that can't get back till morn Hey!
(E7) (A7) (G) (F#-7) (A7)
hey! can't you see it's all right- Oh say! can I
(D) (A7) (D) (A7) (D) (F#m7) (A7)
see you to-night -night
1. 2.
f
(D) (F#m7) (A7) (D) (Bm7) (D) (Em7) (Gm) (A7) (D) (Em7) (A7) (D)

EV'RY ONE HOME IS ASKING FOR YOU

SONG

(Tune Uke one tone lower
if played with Piano)

By GUS KAHN and
WALTER DONALDSON
Arr. by E. T. Romeder

Valse moderato

VOICE, VIOLIN OR MAND.

UKULELE ACC.

mf *p*

I saw two old friends meet
I heard some- bod - y say

(G) (Am7) (C♯-7) (Bm) (D+5) (G (Am7 (C♯-7) (Bm) (D+5) (G) (Em) (G)

Here on a bus - y street
I'm go-ing back one day

One said "I've just been
Some-how I nev - er

(Em)(G) (Am7)(G) (Cm) (D7) (G) (Em) (G) (Em) (G) (A7) (A)

down
knew

Down to our old home - town
They ev- er missed me too

I just got
I sim-ply

(A7) (Am7) (A7) (Am) (Bm) (D7) (G) (Em) (G) (D7+5) (G) (Am7) (C♯-7)

back to - day
went a - head

Hat - ed to leave and by the way"
Just nev- er thought un - til you said

(Bm) (D+5) (G) (Em) (G) (Em) (G) (Bm) (F♯7) (Bm) (Bm7) (D7) (Bm7) (D7)

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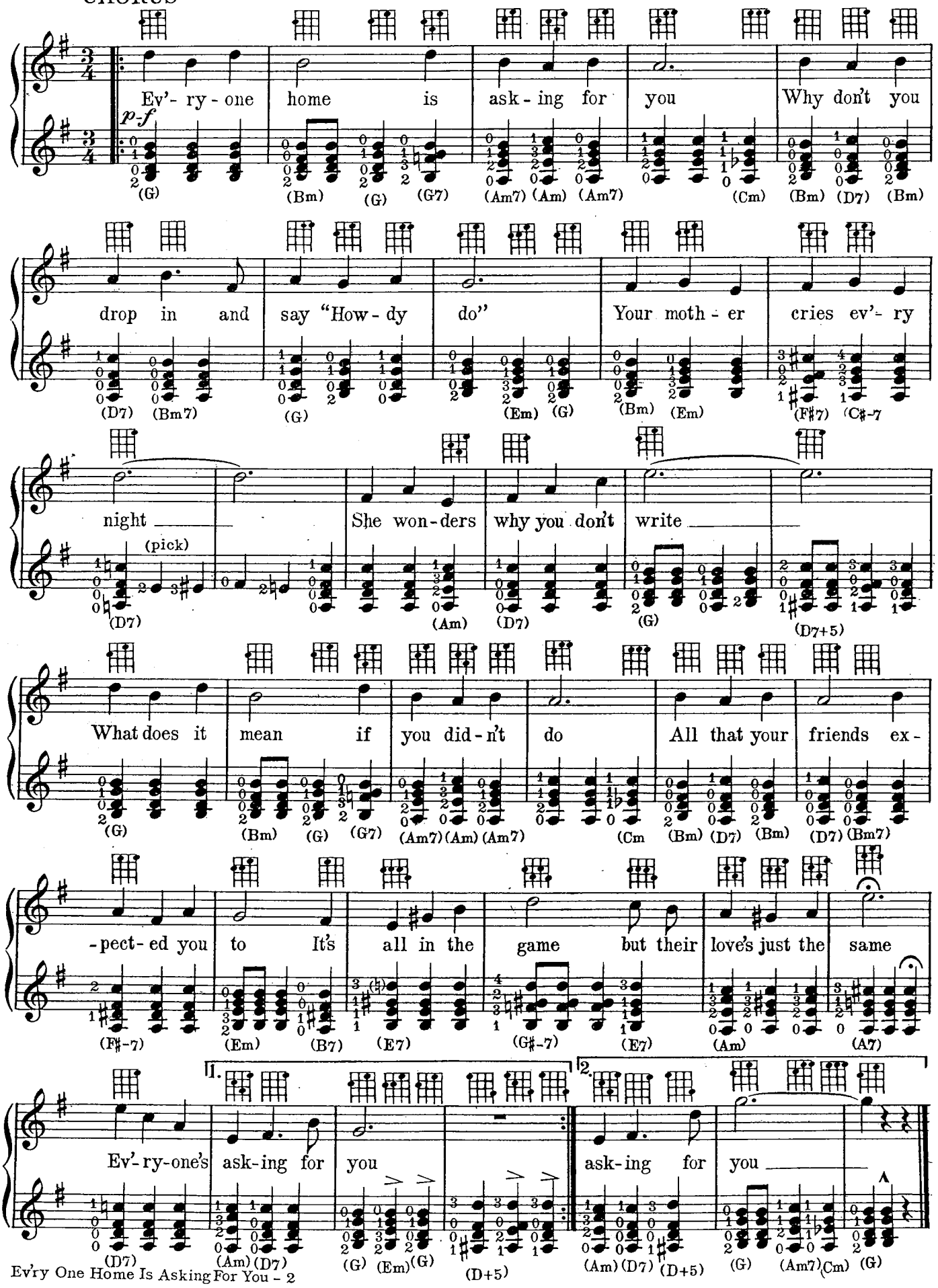
CHORUS


p-f
Ev'- ry - one home is ask - ing for you Why don't you
drop in and say "How - dy do" Your moth - er cries ev'- ry
night (pick) She won - ders why you don't write
What does it mean if you did - n't do All that your friends ex -
- pect - ed you to It's all in the game but their love's just the same
1.
Ev'- ry-one's ask-ing for you
2.
ask-ing for you

IF I HAD A GIRL LIKE YOU

SONG

(Tune Uke one tone lower if played with Piano)

By BILLY ROSE, MORT DIXON and RAY HENDERSON

Arr. by E.T. Romeder

Moderato

VOICE, VIOLIN OR MAND.

UKULELE ACC.

mf

(D) (G) (A) (D) (F#7) (D+5)

Sweet - - hearts make
I'd be so

p

love in the park
hap - py and glad

They hide a - way in the dark
I'd run a news - pa - per "ad"

(A7) × (G) (Em) (G) (A7) (A) (G) (D)

I keep won - der - ing why
With a pic - ture of us

(Bm7) (D) (F#7) (G) (B7) (Em) (B7)

They're so ter - ri - bly shy
Mak - ing love on a bus

(Em) (G+5) (G) (A7) (Em) (A7)

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They look so fool - ish to me
Your oth - er beaus would ex - claim

(D) (F#7) (D+5) (A7) × (G) (Bm7) (Dm)

I'd act dif - fr'ent - ly
"Oh my! what a shame"

(E7) (A7) (Gm) (A7)

CHORUS

If I had a girl like you I would - n't
If I had a girl like you I'd be so

p *p-f*

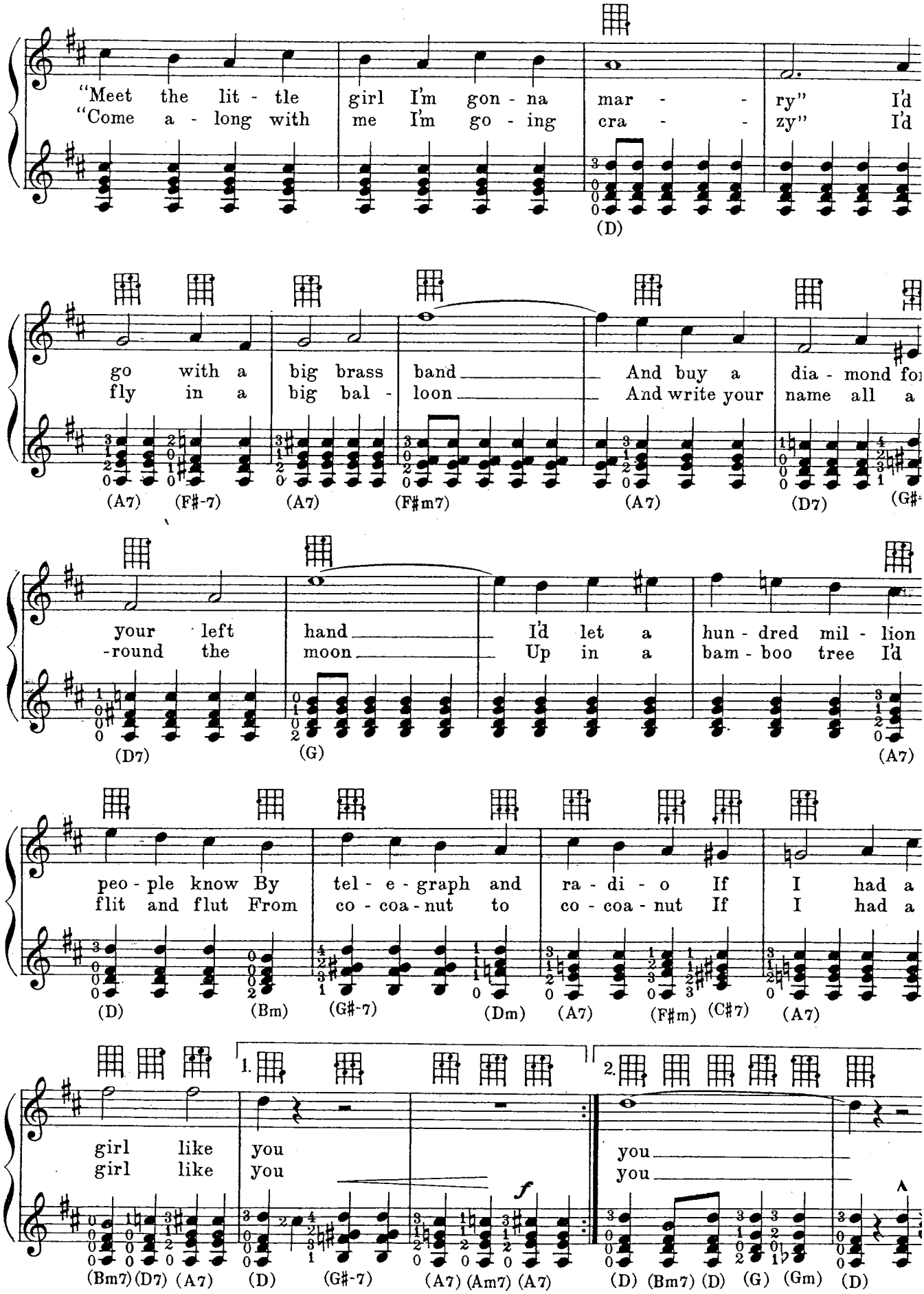
(F#-7) (A7) (F#-7) (A7) (F#m7) (A7)

care if the whole world knew I'd go all
hap - py I'd go cuck - oo I'd tell each

(D) (A7) (A7+5) (D)

o - ver tell - ing Tom and Dick and Har - - ry
dan - de - lion and daf - fo - dill and dai - - sy

(G#-7) (A7)


"Meet the lit - tle girl I'm gon - na mar - - ry" I'd
"Come a - long with me I'm go - ing cra - - zy" I'd
(D)
go with a big brass band And buy a dia - mond for
fly in a big bal - loon And write your name all a
(A7) (F#-7) (A7) (F#m7) (A7) (D7) (G#
your left hand I'd let a hun - dred mil - lion
-round the moon Up in a bam - boo tree I'd
(D7) (G) (A7)
peo - ple know By tel - e - graph and ra - di - o If I had a
flit and flut From co - coa - nut to co - coa - nut If I had a
(D) (Bm) (G#-7) (Dm) (A7) (F#m) (C#7) (A7)
1.
2.
girl like you
girl like you
you
you
f
(Bm7) (D7) (A7) (D) (G#-7) (A7) (Am7) (A7) (D) (Bm7) (D) (G) (Gm) (D)

SOMETIME

SONG

(Tune Uke a semitone higher
if played with Piano.)

By GUS KAHN and
TED FIORITO
Arr. by E. T. Romeder

Moderato

VOICE, VIOLIN OR MAND.

UKULELE ACC.

mf *p*

You're all a - lone
Some - time the moon

(D) (Bm) (C♯7) (D) (Bm) (C♯7)

You've nev - er known The touch of a lov - er's
Shin - ing in June Will smile from his nest a -

(F♯7) (B7) (Em) (F♯m7) (A7)

hand
- bove

Af - ter a while Some - one will
He'll see a pair Wan - der - ing

(D) (Bm) (D) (Bm) (D) (Bm) (C♯7) (F♯7)

smile Some - one will un - der - stand
there You and the one you love

(B7) (E7) (A7) (C♯-7) (A7) (F♯m) (A7)

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CHORUS

Some-time to ev-'ry lone-ly one

OBBLIGATO for Viol. or Mand.

p-f

(D) (F#m) (D7) (G) (A7) (G) (A7) (G)

Some-time some-one comes a-long

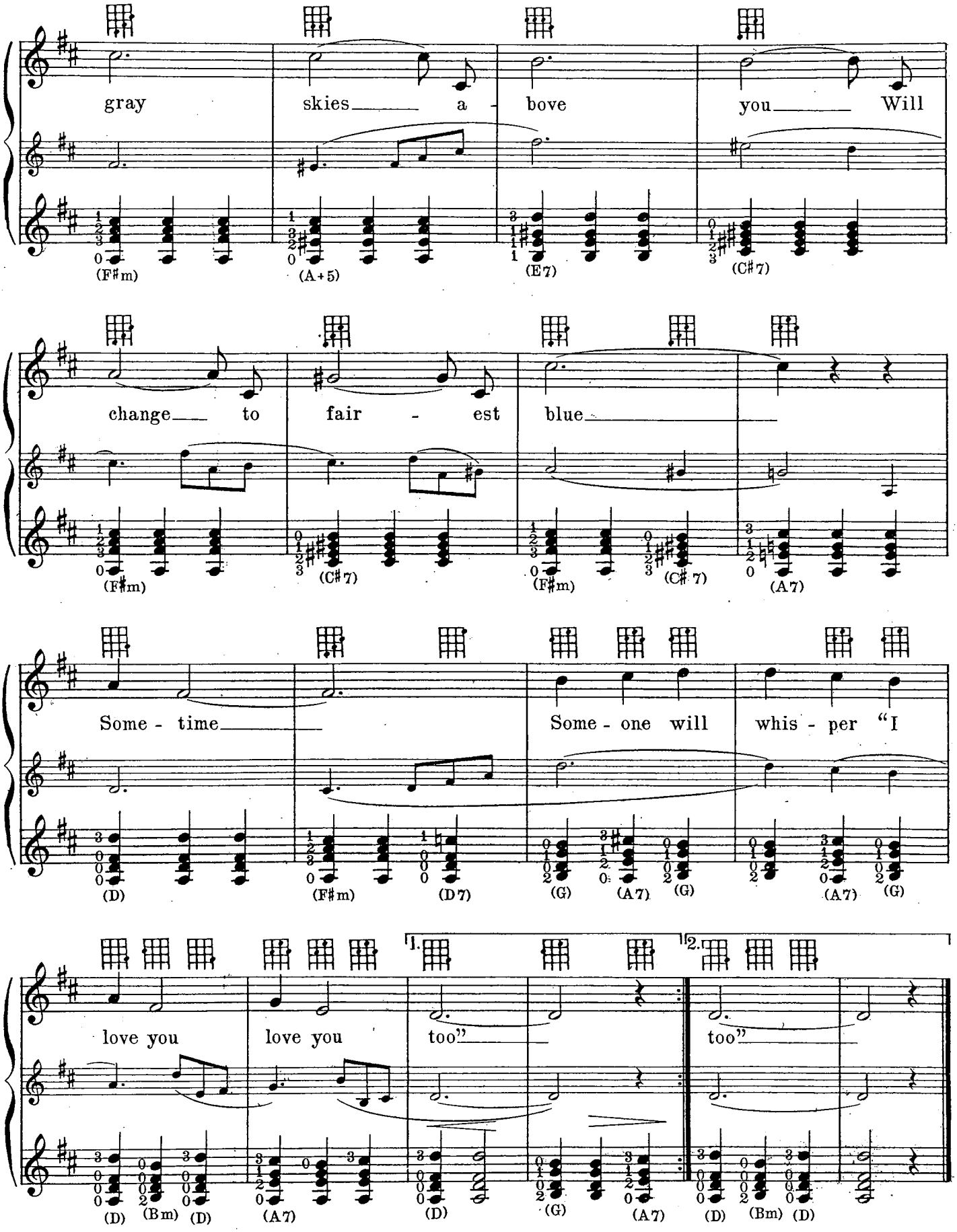
(D) (Bm) (D) (G) (Gm) (D) (Bm) (D) (A7)

Some-where there is an on-ly one

(D) (F#m) (D7) (G) (A7) (G) (A7) (G)

Sing-ing love's old song The

(D) (Bm) (D) (A7) (D) (Bm7) (D)


gray skies a - bove you Will
(F#m) (A+5) (E7) (C#7)
change to fair - est blue
(F#m) (C#7) (F#m) (C#7) (A7)
Some - time Some - one will whis - per "I
(D) (F#m) (D7) (G) (A7) (G) (A7) (G)
love you love you too" too"
(D) (Bm) (D) (A7) (D) (G) (A7) (D) (Bm) (D)

SWEET GEORGIA BROWN

SONG

By BEN BERNIE,
MACEO PINKARD and
KENNETH CASEY
Arr. by E.T. Romeder

Moderato

VOICE, VIOLIN or MAND.

UKULELE ACC.

mp

She just got here yes-ter-day_
Brown-skin gals you'll get the blues_

p

(Em) (B7) (Em) (B7)

Things are hot here now they say_ There's_
Brown-skin pals you'll sure - ly lose_ And_

(Em) (B7) (Em)

_ a big change in town_
_ there's but one ex - cuse_

Gals are jeal-ous
Now I've told you

(B7) (G+5) (B7) (Em)

there's no doubt_ Still the fel - lows rave a - bout_
who she was_ And I've told you what she does_

(B7) (Em) (B7)

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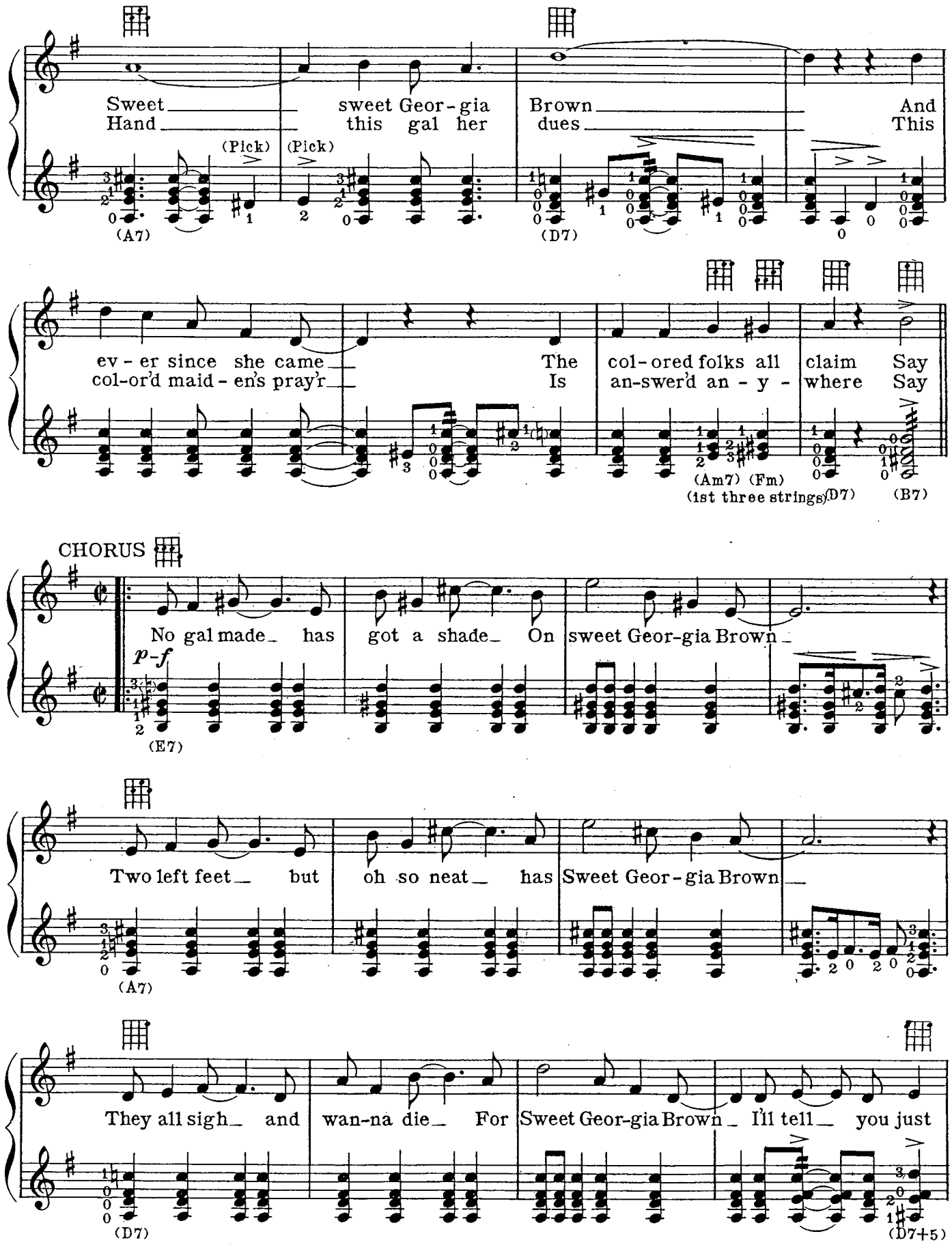
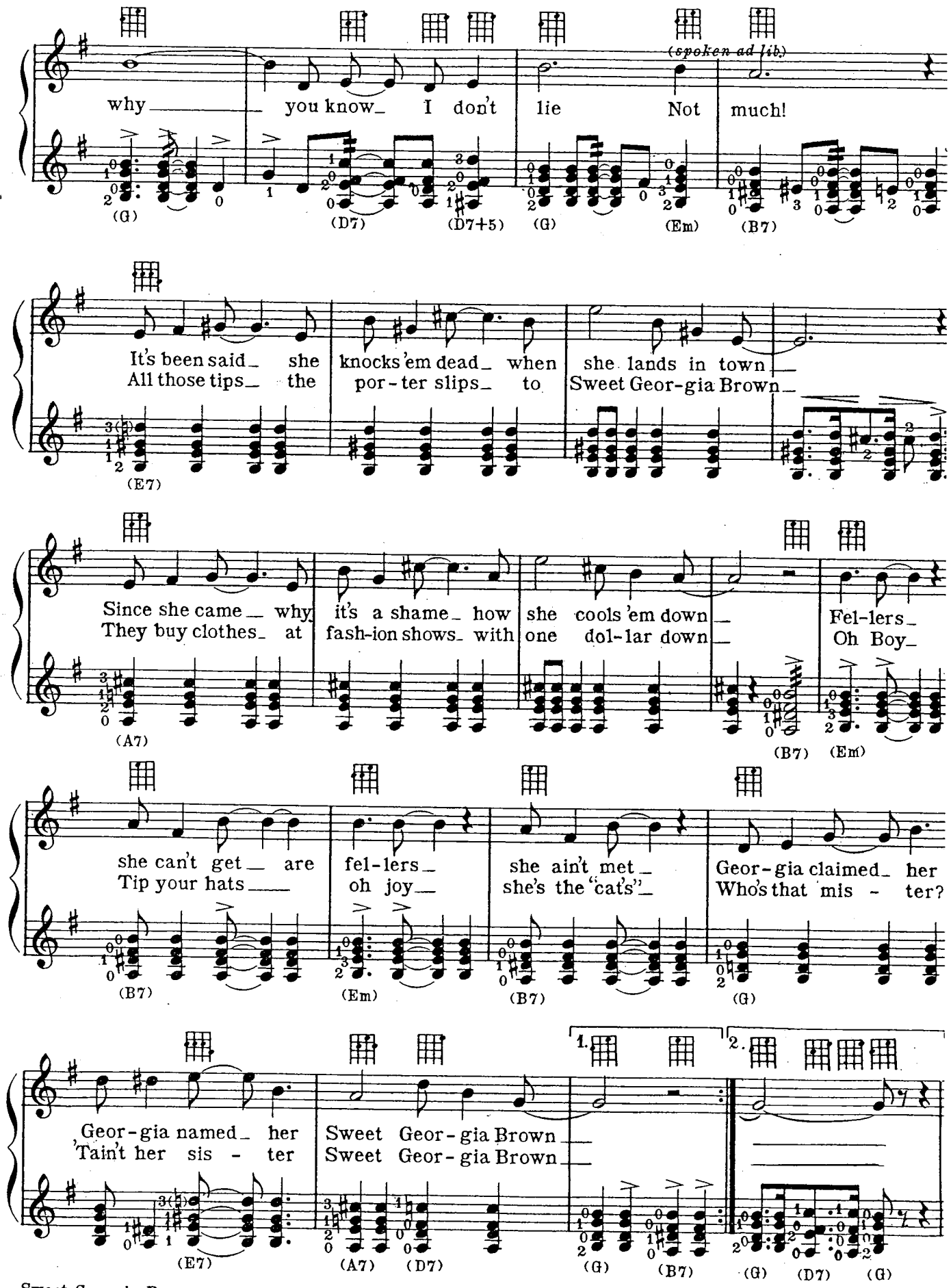

Sweet sweet Geor-gia Brown And
Hand this gal her dues This
(Pick) (Pick)
(A7) (D7)
ev-er since she came The col-ored folks all claim Say
col-or'd maid-en's pray'r Is an-swer'd an-y- where Say
(Am7) (Fm)
(1st three strings) (D7) (B7)
CHORUS
No gal made has got a shade On sweet Geor-gia Brown
p-f
(E7)
Two left feet but oh so neat has Sweet Geor-gia Brown
(A7)
They all sigh and wan-na die For Sweet Geor-gia Brown I'll tell you just
(D7) (D7+5)


(spoken ad lib.)
why you know I don't lie Not much!
(G) (D7) (D7+5) (G) (Em) (B7)
It's been said she knocks 'em dead when she lands in town
All those tips the por-ter slips to Sweet Geor-gia Brown
(E7)
Since she came why it's a shame how she cools 'em down Fel-lers
They buy clothes at fash-ion shows with one dol-lar down Oh Boy
(A7) (B7) (Em)
she can't get are fel-lers she ain't met Geor-gia claimed her
Tip your hats oh joy she's the "cat's" Who's that mis - ter?
(B7) (Em) (B7) (G)
1. 2.
Geor-gia named her Sweet Geor-gia Brown
'Tain't her sis - ter Sweet Geor-gia Brown
(E7) (A7) (D7) (G) (B7) (G) (D7) (G)

DON'T BRING LULU

SONG

(Tune Uke one tone lower if played with Piano)

By BILLY ROSE,
LEW BROWN
and RAY HENDERSON
Arr. by E.T. Romeder

Moderato

VOICE, VIOLIN or MAND.

UKULELE ACC.

mf *p*

"Your pres-ence is re-quest-ed" Wrote lit-tle John-ny White
We all went to the par-ty A real hi-toned af-fair

(D) (G#-7) (A7) (D) (Gm) (D) (A7) (G) (A7) (G) (D) (B7) (F#-7)

But with this in-vi-ta-tion There is a stip-u-la-tion When you at-tend this par-ty You'll
And then a-long came Lu-lu As wild as an-y Zu-lu She start-ed in to "Charles-ton" And

(A7) (D) (Bm7) (E7) (A7) (D) (Gm) (D)

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all be treat - ed right But there's a wild and
how the boys did stare But when she did the

(A7) (G) (A7) (G) (D) (Pick) (A) (E7)

wool - ly wo - man You boys can't in - vite Now
hu - la hu - la Then she got the air Now

(A) (Em7) (F#7) (Bm) (E7) (A) (A+5)

CHORUS

You can bring Pearl she's a darn nice girl but don't bring Lu-lu
You can bring Nan with the old dead pan but don't bring Lu-lu

p-f (Pick)

(D) (Bm7) (D) (Bm7) (D) (G#-7) (A7)

You can bring Rose with the turned up nose but don't bring Lu - lu
You can bring Tess with her "No" and "Yes" but don't bring Lu - lu

(D7)

Lu - lu al-ways wants to do What we boys don't want her to
Lu - lu has the red-dest hair Red - der here and red - der there

(G) (Gm) (G#-7) (D) (B7)

When she struts her stuff a - round Lon - don bridge is fall - ing down
How can we boys keep our head Bulls go wild when they see red

(E7) (C#-7) (E7) (A) (A7)

You can bring cake or por - ter-house steak but don't bring Lu - lu
You can bring peas and crul-lers and cheese but don't bring Lu - lu

(D) (Bm7) (D) (Bm7) (D) (G#-7) (A7) (Pick) (Pick)

Lu - lu gets blue and she goes "Coo-koo" Like the clock up - on the shelf
Give her two beers and she tears por-tiers And she throws cups off the shelf

(Em) (G7) (F#7)

She's the kind of smart - y Who breaks up ev - 'ry par - ty
When she loves with feel - ing The boys all hit the ceil - ing

(Em) (Gm) (Bm7) (D) (B7) (E7) (A7)

Hull-a - ba loo loo Don't bring Lu-lu I'll bring her my - self -self
Hull-a - ba loo loo Don't bring Lu-lu She'll come here her- self -self

(D) (Bm) (D) (E7) (D) (Em) (A7) (D) (A7) (D)

LET'S WANDER AWAY

SONG

(Tune Uke one tone lower if played with Piano)

By EARL BURTNETT, HARRY OWENS and PAUL ASH

Arr. by E.T. Romeder

Moderato

VOICE, VIOLIN or MAND.

UKULELE ACC.

mf

(G) (A7) (Am7) (D7) (G) (Bm) (G) (Bm7) (G) (F#7)

There is a love-land made for
p Out where the days are nev-er

(Am) (D7) (G#-7) (D7) (G) (G#-7)

lov-ers
drear-y

Out where the sun-light al-ways beams
Out where the skies are nev-er gray

(D7) (G) (Bm) (G) (Gm) (D) (Bm)

Let's steal a-way from all the oth-ers
We'll find our hap-pi-ness my Dear-ie

(Bm7) (A7) (E7) (A7) (D7) (G#-7) (D7)

And find this gar-den that's built of dreams
Out there where hearts are for-ev-er gay

CHORUS

(D7) (G) (Em) (G) (D7) (G) (Em) (G)

p To some land out yon-der Let's

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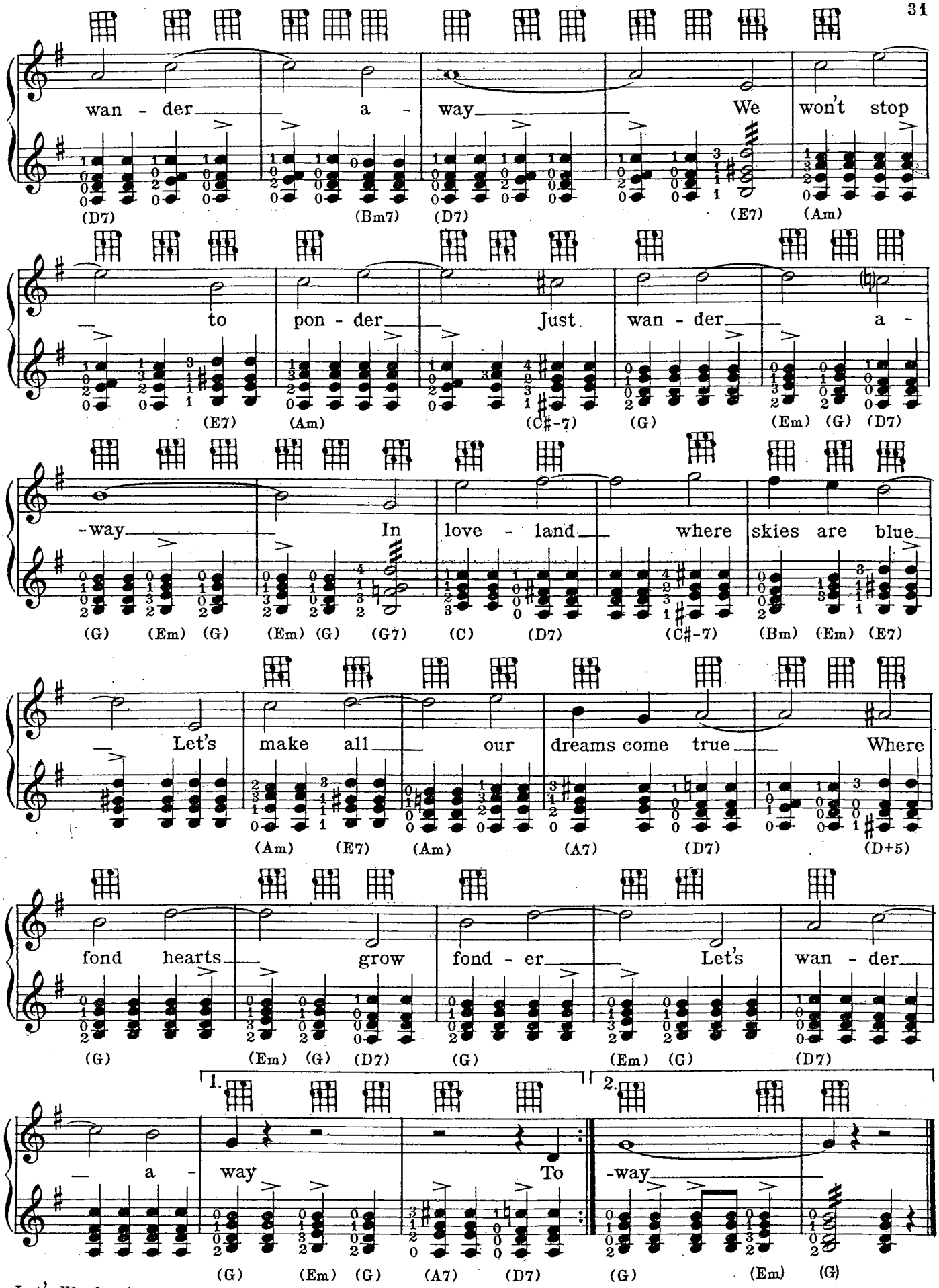
wan - der a - way We won't stop
(D7) (Bm7) (D7) (E7) (Am)
to pon - der Just wan - der a -
(E7) (Am) (C#-7) (G) (Em) (G) (D7)
-way In love - land where skies are blue
(G) (Em) (G) (Em) (G) (G7) (C) (D7) (C#-7) (Bm) (Em) (E7)
Let's make all our dreams come true Where
(Am) (E7) (Am) (A7) (D7) (D+5)
fond hearts grow fond - er Let's wan - der
(G) (Em) (G) (D7) (G) (Em) (G) (D7)
1. 2.
a - way To -way
(G) (Em) (G) (A7) (D7) (G) (Em) (G)

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